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été préférable. Si l'on s'en rapporte à la bibliographie, de Victor Hugo M. Smith n'aurait utilisé que les *Feuilles d'Automne*, de Lamartine que *Jocelyn*. La simple indication de "Barat.—Thèse de doctorat ès-lettres, Paris, 1904," sans mention du titre, est insuffisante.

GILBERT CHINARD.

*Johns Hopkins University.*

*Verslag van een onderzoek betreffende de betrekkingen tusschen de Nederlandsche en de Spaansche letterkunde in de 16<sup>e</sup>-18<sup>e</sup> eeuw.*

By WILLIAM DAVIDS. s'Gravenhage: Martinus Nyhoff, 1918. 191 pp.

Since Dozy published his *Recherches sur l'histoire et la littérature de l'Espagne*<sup>1</sup> no Dutch scholar of international repute has devoted much effort to the study of Spain. A student of Spanish literature may perhaps recall the name of Putman in connection with Caldéron, but who has ever heard *e. g.*, of Arend's *Manual de la literatura española*? The traditional hatred of Spain in the northern Netherlands may not be foreign to this neglect of Spanish studies; the fact is that even now not a single course on Spanish literature is given in any Dutch university; there is nowhere in Holland a single chair of Spanish, nor even a lectureship or a readership. It would no doubt be for the best interest of all literary research to have Holland take a more active part in the study of Spanish literature and history. If the book of Dr. Davids is the herald of a change in this direction, it should be received with the warmest applause.

Sponsored by Professor Kalff of Leiden, whose broad views and sincere interest in comparative literature are well known, it aims to be in the main a complement to the important article with which, in 1881, the late Professor te Winkel initiated the scientific study of Spanish influence in Holland, and to certain other articles which have appeared since.<sup>2</sup>

<sup>1</sup> Leiden, 1849, 1860, 1881.

<sup>2</sup> J. te Winkel, *De invloed der Spaansche letterkunde op de Nederlandsche in de zeventiende eeuw*. *Tydschrift der Maatschappij voor Nederlandsche . . . letterkunde*, Leiden, 1 (1881), 59-114; A. Borgeld, *Nederlandsche vertalingen van Cervantes' novellen*. *Tydschrift*, xxv; R. A. Kollewijn,

Professor te Winkel was mostly concerned with the drama, and found that about seventy Spanish plays had been translated into Dutch; thirty through French translations, the rest directly from the originals. Not more than one translation, however, appears to have been made before 1640. Mr. Davids has left the stage out of consideration, partly because he expected to find little new material in this field, partly because, if he had found unknown translations, the lack of modern editions of seventeenth-century Spanish dramatists in Dutch libraries would have proved a serious hindrance! Perhaps Mr. Davids was right in taking Mr. Gossart's impression as final,<sup>3</sup> and Kollewyn's expectations as really too sanguine; nevertheless, a more painstaking search in Belgian libraries, which the war prevented Mr. Davids from completing, might very well have yielded surprises.

As it is, after an introductory chapter on historical and linguistic relationship, Mr. Davids gives a series of chapters on Dutch translations of the following classes of Spanish books: *Amadis* romances, romances of roguery, the *Quixote* (in fact only the translations of Lambert van den Bos), the *novelas*, pastoral novels, strictly didactic literature, works of theology, descriptions of travels, and technical books. In each case, after a short, mostly biographical, introduction, the author prints parallel extracts of the original and of the Dutch translation, sometimes adding a parallel passage from the French version, tries to decide whether the translation was made directly or not, and expresses his opinion as to its faithfulness and eventual literary merit. This latter part of the work seems to be by far the most questionable. But the method, though slow, is honest and direct, and there are interesting passages: it is good to know that Van Nispen's *Spaansche Diana* (1653) is not a translation of Montemayor, but of Gil Polo's imitation. It is pleasant to read some extracts from the *Quixote* translation of Lambert van den Gos (one would like to know more about him), and the numerous quotations from the Dutch prefaces, dull and futile as they are,

*Theodore Rodenburch en Lope de Vega, De Gids*, Sept., 1891. See also Kok, *Van Dichters en Schryvers* (1898-99); Worp, *Drama en Tooneel in Nederland* (1904-08); and Prof. Kalff's *Geschiedenis der Nederlandsche letterkunde*, III, IV, and V. In this connection the studies on relations between Germany and Spain by Schwering and Schneider should also be mentioned.

<sup>3</sup> Ernest Gossart, *La Révolution des Pays-Bas dans le théâtre espagnol*.

were perhaps worth printing once, if only to show the mental attitude of most seventeenth-century translators. Mr. Davids modestly calls his book a report, and thereby forestalls criticism which would undoubtedly be aimed at his work if it had raised any higher claims. The printing is carefully done, but only in a publication of this kind, which is half-way a catalogue, could such a bewildering variation of type be tolerated. Indeed, the publishers' taste must have keenly suffered from the abnormal typographical emphasis in which the author has indulged.

With all that Mr. Davids' attempt is to be cordially welcomed, especially because of the broadening interest among Dutch philologists which it seems to indicate. With university courses in Spanish, with better library facilities, more and better work will undoubtedly be done. To the deficiencies in Dutch libraries one may well ascribe the fact that Mr. Davids does not use or quote Professor Rennert's book on *Spanish Pastoral Romances*, and that he does not seem to have used the *Bibliographie hispanique*. With a complete set of the *Revue hispanique* at his disposal he would probably have found his attention drawn to Mr. Foulché-Delbosc's *Bibliographie des voyages en Espagne*, which mentions Dutch versions of Benjamin de Tudela's travels (Amsterdam, 1666), the voyage to Spain of Janus Secundus in 1533 (Leiden, 1618, etc.), the Dutch text of Zeiller's *Itinerarium* (Amst., 1659), the notes on Spain of François van Aerssen "van Sommelsdyk" (1630-1658), and the description of Spain by Willem van den Burge (s'Hage, 1705). Indeed, the subject of the relations between Holland and Spain opens the most interesting vistas: there are the printers of Spanish books, Bellerus, Steelsius, Velpius, Foppeus in Brussels, Martin Nucius (Nucio, Nuyts), Simon, Vervliet, Verdussen, and Plantin in Antwerp, and others. There is the influence of the Portuguese and Spanish Jews who settled in Holland and often began by teaching Spanish for a living. It would be interesting to know more, for instance, about Abraham Ramires and Ishac Castello, at whose expense was printed the *Comedia famosa dos successos de Jahacob e Esav, composta por hum autor celebre*, at Delft in the year 5459 (i. e., 1699).<sup>4</sup>

<sup>4</sup>The Biblioteca Nacional of Madrid possesses two copies of the first edition (it was republished at Amsterdam in 1701) of this play, which even Kayserling knew only from a bookseller's catalogue.

A further search for Spanish books in Dutch and Belgian libraries would perhaps not be quantitatively successful; indeed, if one considers what an early bibliographer in Germany knew of Spanish books, this would seem very probable: George Draudius, in his *Bibliotheca exotica* (Francofurti, 1610) devotes 165 pages to French, forty-two to Italian, but only four to Spanish books. But in return there is no telling what rarities might not lurk in some of the only partly catalogued libraries of the Low Countries. At any rate, there is interesting work waiting for the Dutch Hispanists of the future—and may they be many and come soon.

JOSEPH E. GILLET.

*University of Minnesota.*

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*Dickens, Reade, and Collins. Sensation Novelists. A Study in the Conditions and Theories of Novel Writing in Victorian England.* By WALTER C. PHILLIPS, Ph. D. New York: Columbia University Press, 1919.

The Graduate School of English at Columbia University has been peculiarly happy in the choice of thesis-subjects; year by year meritorious treatises on some aspect or other of literary history are added to the list of "Studies in English and Comparative Literature." In many cases new points of approach have been attempted, new trails blazed in various directions. The primary object of Dr. Phillips' work is "to present the problems and opportunities of fiction-writing as the Victorians saw them sixty years ago." Under what conditions of trade, of the relation of publishers to authors, of the "market," and so forth did writers go about their business? The answer is a study in the economic interpretation of literature; to a surprising degree, and, it may be, to some minds a disillusionizing degree, the form and content of the Victorian novel were regulated by the traditions and conditions of the trade. As these controlling elements fluctuated and altered the novel-form altered and fluctuated with them. The facts of the matter are best studied and illustrated in the "output" of Dickens and his two chief disciples. The emphasis upon the commercial aspect accounts in part for the not altogether satisfactory arrangement of Mr. Phillips' material.